Library of Congress

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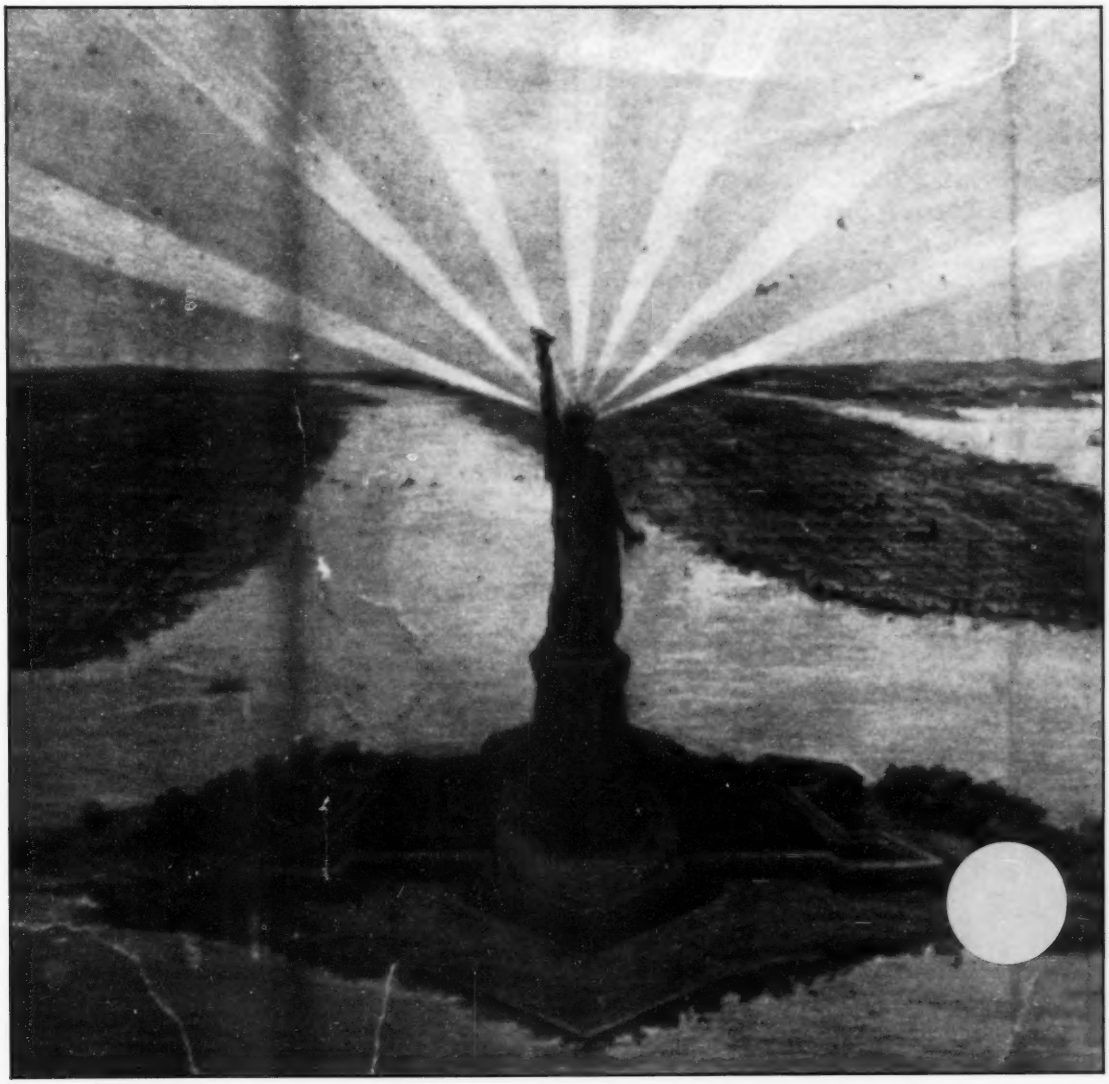

The Copyright Office Looks to Its 125th Anniversary

Library of Congress

INFORMATION BULLETIN

Vol. 53, No. 22
November 28, 1994

JAMES H. BILLINGTON
Librarian of Congress

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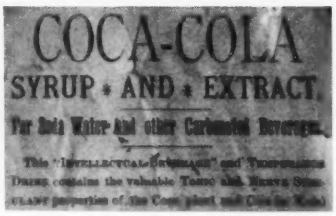

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EDITED BY ALAN CHEUSE AND CAROLINE MARSHALL

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On the Cover: An etching for the 1876 copyright registration of Auguste Bartholdi's Statue of Liberty, made 10 years before its dedication. The original design shows Lady Liberty holding chains in her left hand but no tablet. When the statue was finally executed, she held a tablet with the date of the Declaration of Independence inscribed, and the chains were placed around her feet.

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Into the Mystic:

Rare Book Division Acquires Important Addition to Blake Collection

The Lessing J. Rosenwald Collection of the Library of Congress embraces one of the world's greatest collections of the works of William Blake (1757–1827) the English illustrator, poet and mystic. In fact, the Rosenwald Blake Collection is so deep, rich and varied that it is extraordinary to find an item that could enhance it.

Now a recent acquisition adds a dramatic new piece to the Library's holdings.

At a book fair in California earlier this year, Larry Sullivan, chief of the Rare Book and Special Collections Division, uncovered a small book of stories for children entitled *Original Stories from Real Life* by Mary Wollstonecraft. The book itself is well known, but this particular copy seems to be the only one with original hand-colored illustrations known to exist. By acquiring it, the Library now has Blake's original drawings for the book's illustrations; a copy of the first edition of the book with engraved plates in their original state; and a copy of the book with hand-colored plates. The whole array makes a wonderful display of Blake's extraordinary talent and gives an intimate glimpse at some of the personalities and techniques of English bookmaking at the end of the 18th century.

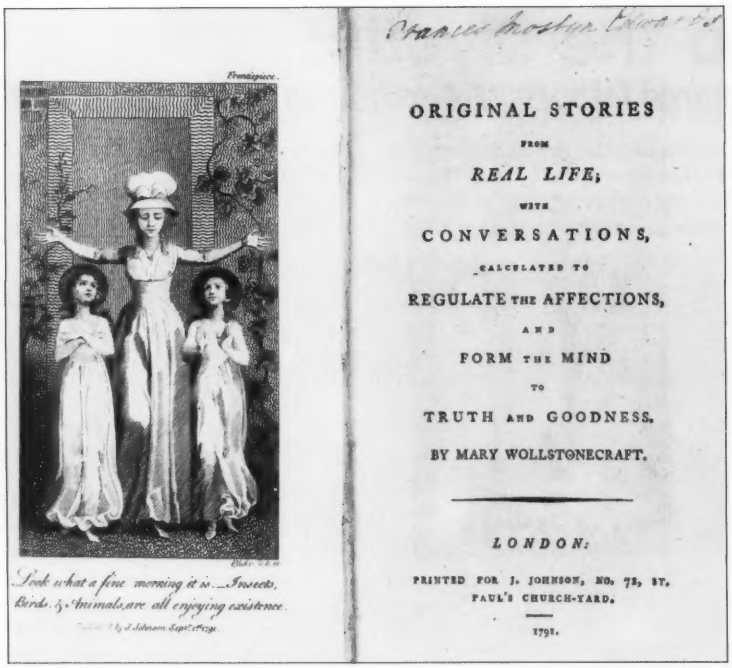
From 1782 to 1800, William Blake kept company with a small group of radicals in London. Included were the publisher and bookseller Joseph Johnson; William Godwin, who was engaged in anarchist teachings; Mary Wollstonecraft, the author of *The Vindication of the Rights of Woman*, who became the wife of William Godwin and the mother of Mary Shelley; and Thomas Paine, who was beginning work on his treatises on the rights of man.

William Blake's original drawing for Mary Wollstonecraft's *Original Stories* is part of a set of 10 illustrations for the book that are in the Rosenwald Blake Collection.

While in this circle Blake found some employment for his engraving skills. In 1788 Mary Wollstonecraft wrote a series of morality tales for children, *Original Stories from Real Life; With Conversations, Calculated to Regulate the Affections, and Form the Mind to Truth and Goodness.* The work was published in the same year by Joseph Johnson, a great admirer and promoter of Wollstonecraft, but it first appeared without illustrations. Three years later, Johnson decided to reissue the work with illustrations. He engaged Blake to design and engrave six plates for placement throughout the text. Blake completed 10 drawings, six of which were selected for *Original Stories.*

The 10 drawings now in the Rosenwald Collection are full of shading and touches of fine detail, indicating Blake's mastery of illustration. His transformation of the drawings into engravings is equally impressive. Robert Essick, an American Blake scholar, notes in his 1980 book, *William Blake: Printmaker:* "In his original graphics conceived on a small scale, Blake tends to simplify, not complicate, his basic reproductive techniques. The plates for Mary Wollstonecraft's *Original Stories from Real Life*, 1791, exemplify Blake's plain style and are among his most attractive commercial book illustrations."

Original Stories then appeared in 1791 with the same



First edition (left) of *Original Stories*, with engravings by Blake (1791), also in the Rosenwald Collection, has now been joined by a hand-colored copy of the book.

text as the 1788 printing but with the six engraved illustrations. It may have been at this point that Joseph Johnson experimented by having a copy hand-colored. The color in the Library's new acquisition is contemporary with the time of publication, but the actual source cannot be identified. Blake certainly used vibrant colors in his own illuminated books, so the attempt at coloring *Original Stories* would be in keeping with the artist's concept of the completed book.

Thus, the Library now has this interesting book by an important feminist writer, illustrated by a foremost English engraver, all represented in four stages—first edition of text, original drawings, first state of engravings and unique hand-colored plates. This combination is again representative of the great riches of the Rosenwald Collection's holdings of William Blake materials.

—*Peter VanWingen*

Peter VanWingen is specialist for the book arts in the Rare Book and Special Collections Division.

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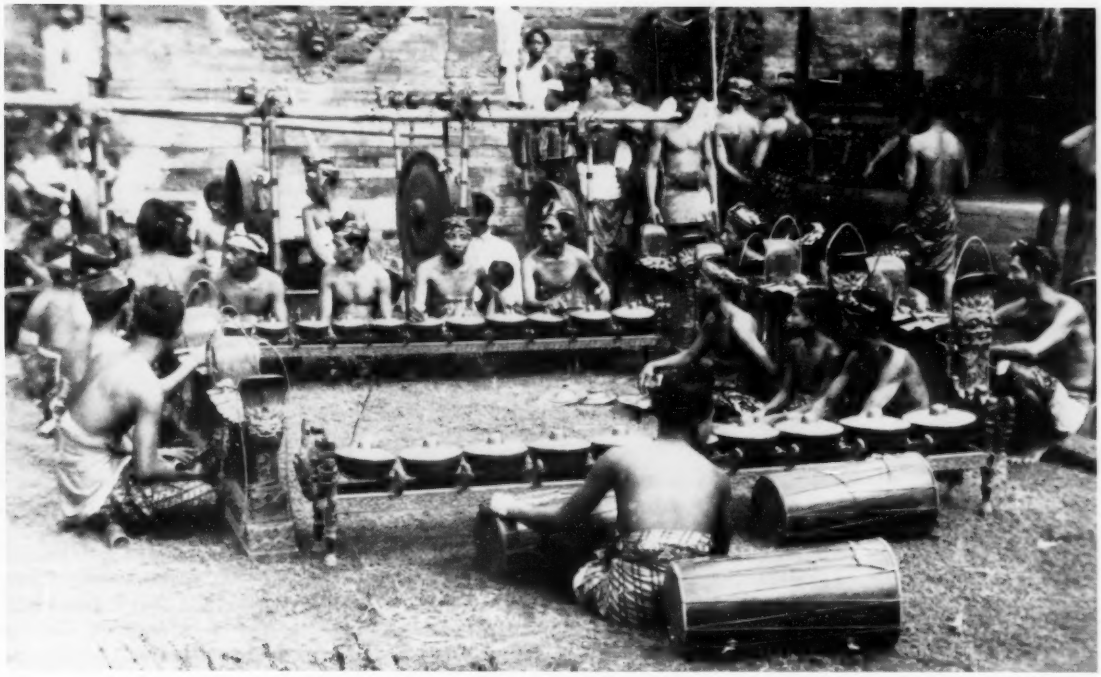


Balinese gamelan, 1941. *Photo by Howard Kincheloe*

'Music for the Gods':

Second Album in LC Endangered Music Project Released

Mickey Hart of the Grateful Dead first came to the Library in the early 1980s.

He arrived with Smithsonian Institution ethnomusicologist Thomas Vennum to do photographic research for his book *Drumming at the Edge of Magic.* He also learned about the collections in the Archive of Folk Culture and returned in 1989 to discuss with American Folklife Center (AFC) Director Alan Jabbour and reference librarians Judith Gray and Gerald Parsons an idea for a new series of compact disks from the center's ethnographic recordings.

On Oct. 18 "Music for the Gods: The Fahnestock South Sea Expedition: Indonesia," a selection of music from the American Folklife Center's Fahnestock South Sea Collection, was released by Rykodisc (RCD 10315). The CD is the second in the Endangered Music Series, a joint project of Grateful Dead percussionist Mickey Hart's company, 360° Productions, and the AFC (see LC *Information Bulletin,* May 31, 1993).

Forbes Magazine recently named the Grateful Dead one of the 40 most financially successful entertainers in the country during 1993–94. At this stage in his career, Mickey Hart is able to pursue his outside interests as well as keep up his work with the band. Although a partnership between the successful rock musician and a cultural agency at the Library seemed at first unlikely, Dr. Jabbour recognized that Mr. Hart offered not only musical expertise and acoustic savvy but also marketing and promotional skills the center could never muster on its own.

The Endangered Music Project selects Folk Archive field recordings of cultural traditions that are threatened or "under stress," digitally remasters them using state-of-the-art sound processing equipment and releases them on compact disk. Some of the proceeds from the project will help support the performers on the disk and their communities and will also help support future releases.

"Mickey is enthusiastic and driven," says Dr. Jabbour. "He sensed that endangerment can be a motive for action. He throws himself personally into the projects he undertakes and enlists his associates in the same quest."

Gerald Parsons suggested music from the rain forests of South America and the Caribbean as a beginning, for the very reason that the AFC staff was not totally familiar with its collections from those areas. A record project could drive the processing and cataloging of the material. "The project also allowed us to reevaluate what and whom we would call New World rain forest communities," says Dr. Jabbour. "Some turned out to be African American communities as well as Native peoples."

Ethnomusicologists Ken Bilby and James McKee were brought in to review and evaluate about 100 hours of material, from which they selected 10 for consideration. They sent tapes to Mr. Hart, who made the final selection for the first album in the series, "The Spirit Cries: Music From the Rainforests of South America and the Caribbean" (Rykodisc RCD 10250).

The success of the recording, which has already sold about 10,000 copies, has raised expectations for the second CD.

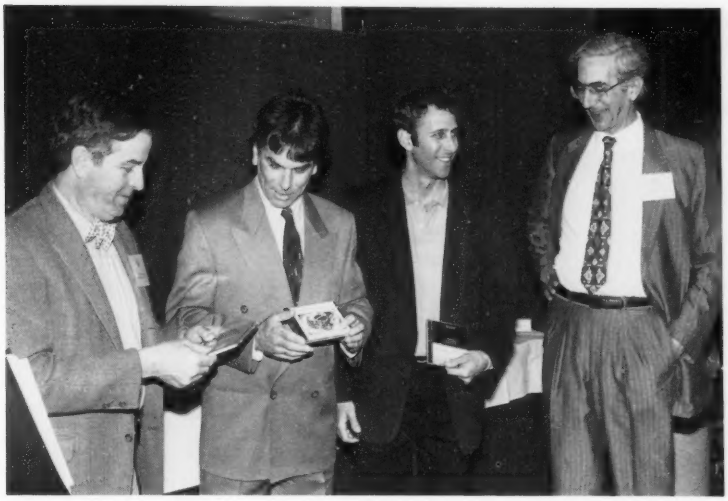
"This new recording should get a lot of attention," said Dr. Jabbour. "Bali has always been of interest. Gamelan music, which comprises the bulk of the album, is cultivated in the United States, Australia and Europe as well as in Indonesia. This release will allow devotees of the music to hear the tradition as it was practiced a half century ago."

Gerald Parsons negotiated with Margaret Fahnestock Lewis to bring the Fahnestock South Sea Collection to the Folklife Center in 1986. It had been in storage at her Maryland home for over 40 years.

"The Fahnestock expeditions make a great story," said Dr. Jabbour. "An American family with a passion for the sea sets out in the late '30s and early '40s to document ornithological specimens for the American Museum of Natural History. They then decide to record musical traditions as well. Their third expedition occurred a few weeks before [the 1941 attack on] Pearl Harbor and involved intelligence-gathering work for President Roosevelt, who enlisted their help with the idea that war might soon break out. So many of their recordings were made in the nick of time, before the entire region was transformed by World War II."

Bruce Fahnestock (1911–1942) and Sheridan Fahnestock (1912–1965) made three expeditions to Indonesia, collecting insects, birds and artifacts. On their third expedition, funded by the federal government at the direction of President Franklin

Legong dancers perform to a gamelan ensemble in Bali, 1941. *Photo by Howard Kincheloe;* Sheridan and Bruce Fahnestock at the Presto disk-cutter, spring 1940



Delano Roosevelt, the Fahnestocks used state-of-the-art Presto disk-cutters to record over 100 sides of music from eastern Java, Bali, Madura and Arjasa.

Music accompanies all aspects of Indonesian life—the labor of farmers, the play of children, royal ceremony, theater and rituals of birth and death. The most important form is the gamelan—ensembles dominated by bronze gongs and metallophones (bronze-keyed xylophones). The gamelan is characterized by what has been called a sacred geometry. Everything, from the number of beats to the arrangement and design of the instruments, adheres to a precise symmetry and cosmology, reflecting a worldview rooted in Hindu-Buddhism.

In addition to the driving energy of the large gamelan ensembles, "Music for the Gods" includes simple and gentle performances featuring voices, bamboo flutes and reed instruments, and one featuring a Jew's harp played by a young girl. There are also the sounds of the legendary *kecak*, or monkey dance, with complex counterpoint of interlocking chants by a 200-man chorus, building to an ecstatic frenzy.

Mr. Hart hopes to produce more recordings in the future, in his plan to share the varied treasures of the Archive of Folk Culture with both a national and international audience. The Endangered Music Series is an outgrowth of the process of acquiring and disseminating material that has been under way for many years. The Library began issuing recordings from the Archive of American Folk Song in 1942. Those records helped attract material to the Folk Archive then, and this new series will do the same today.

"The entire process is circular," says Dr. Jabbour, "acquiring and dissemination, a flow of culture."

—*James Hardin*

James Hardin is a writer-editor in the American Folklife Center

Smithsonian ethnomusicologist Thomas Vennum (left), Grateful Dead percussionist Mickey Hart, Rykodisc President Don Rose and American Folklife Center Director Alan Jabbour were at the Library March 15, 1993, for a symposium on music from the rain forests of South America and the Caribbean, the first album in the Library's Endangered Music Series. *Photo by Yusef El-Amin;* dance archivist Michelle Forner processes material from the Fahnestock South Sea Collection. *Photo by James Hardin*

Sage Spirit:

Abenaki Storyteller Joseph Bruchac Tells Tales

Joseph Bruchac, an Abenaki storyteller from the Adirondack Mountain region in New York, took an unusual approach to get ready for his Nov. 17 lecture at the Library:

He burned a small bundle of sage leaves to purify the air and prepare a sacred space for his stories and audience. The American Folklife Center event was part of LC's celebration of Native American Heritage Month.

"We burn sage when we are about to begin something special," Mr. Bruchac told the audience, and holding up a small, tambourine-like drum, he explained that it symbolized the circle that draws all people together. "When we hear this sound, it is the sound of the heartbeat. This sound honors women; it honors the earth."

The traditional time for storytelling is between the first frost and last frost, he said. Tales would be shared while sitting around a fire. "Someone would stand up and ask if others wanted to hear a story," Mr. Bruchac said.

He then told the story of how the world came into being. The legend involved Glooscop, an Abenaki spirit who found himself lying on the earth. He wanted to get up to see where he was. He pushed hard with his arms, forming the mountains. When Glooscop tried to pull himself up by grabbing the tops of the mountains, his fingers gouged the rivers and streams. "He tried to stand before he had legs," explained Mr. Bruchac. The audience laughed when he wryly added, "Somehow Washington, D.C., seems like a good place to tell this story."

More tales followed, and Mr. Bruchac demonstrated a Native American storytelling device used to keep an audience attentive: Intermittently, throughout the story, he would interject the exclamation, "Ho!" The listeners would immediately respond, "Hey!"

Native American storyteller Joseph Bruchac warms to his tale of how the earth was formed. *Photo by Jim Higgins*

Storytelling among Native American cultures was a traditional method for teaching. A particular story might be selected for a specific audience. Stories also served as learning tools for children when they misbehaved. A moral lesson, embedded in the tale, showed the consequences of bad actions. "A story goes into the heart—a beating stops at the skin," he said.

Native American storytelling was a means of transmitting the history of the group from generation to generation. The storyteller formed the link between the traditions of the past and those of the present.

Mr. Bruchac continues the line of storytelling in his family. He was raised by grandparents in the Adirondack region. His grandfather, who was also a storyteller, operated a general store where friends and family gathered to trade stories about their childhood and regional history and to tell tall tales. But Mr. Bruchac heard few Native American stories until he was in his teens. His grandparents kept secret their Abenaki lineage.

An accomplished writer and poet, Bruchac has turned to his Native American heritage for creative inspiration. The author of more than 20 books, including *Keepers of Life, Keepers of the Earth* and *Dawn Land,* he helps keep the tradition of Native American storytelling alive.

He reminded his audience, "You all have stories. Celebrate the stories of your family and your life."

—*Patricia Craig*

Patricia Craig is an archives technician in the Manuscript Division

A Silent Film Festival Speaks:

LC's Motion Picture Division Chief Wins Award at Pordenone

David Francis, chief of the Library's Motion Picture, Broadcasting and Recorded Sound Division, received the 1994 Jean Mitry Award at the 13th annual Le Giornate del Cinema Muto (Silent Film Festival), in Pordenone, Italy.

Each year the festival honors two persons who have distinguished themselves in the fields of international film preservation and historical research in silent cinema.

This year's other honoree was Naum Kleiman, leading authority on silent film director Sergei Eisenstein and director of the Musei Kino in Moscow. The award was presented in a ceremony on Oct. 15 by Sergio Chiarotto, president of Provincia di Pordenone.

The award commemorates the work of Jean Mitry, a French historian who published a series of pioneering historical volumes on American and European film production of the silent era.

David Francis has been a motion picture archivist since the late 1950s, when he cofounded Britain's national television collection for the National Film and Television Archive of the British Film Institute. After a nine-year stint as head of international film programming at the BBC, Mr. Francis took over as director of the National Film and Television Archive, working there until he came to the Library in 1992. During the 1980s he cofounded London's Museum of the Moving Image, which is now recognized as Europe's leading institution for the historical and cultural exhibition of motion pictures and related artifacts. In 1985 Mr. Francis was the recipient of the Order of the British Empire from Queen Elizabeth II, both for his work at the National Film and Television Archive and for establishing the J. Paul Getty Film Conservation Centre.

Le Giornate del Cinema Muto is devoted exclusively to rediscovering and celebrating films of the silent era and is the world's leading annual showcase for the preservation work of motion picture archives.

It is perhaps difficult to imagine watching movies as work, but the Pordenone festival is an event that separates professional moving-image archivists and historians from film buffs. Scheduled screenings lasted for 7½ days, starting at 9:00 a.m. and running continuously until 1:00 a.m. the next morning, with short breaks for lunch and dinner.

"Forgotten Laughter" was the main theme of this year's festival, and most of the screenings featured rare one- and two-reelers starring now mostly forgotten comedians of the period 1915 to 1929. Several miniseries were presented that attracted considerable attention from the more than 450 archivists, historians and journalists in attendance. Most notable was an extended program of 1920s Indian silent feature films that had never been seen outside the subcontinent.

A program of late-1920s Universal westerns by William Wyler, five of which were preserved by the Library's Motion Picture Conservation Center in Dayton, Ohio, provided unique insight into the formative work of one of Hollywood's greatest directors.

The Library of Congress holds America's largest motion picture archives and has been a major contributor to past Pordenone festivals. Forty projection prints were loaned by the Library this year. Next year the festival will observe the 100th anniversary of the origins of cinema by presenting programs of films produced around the world during the last decade of the 19th century. The Library prepared for the 1995 centenary events by collecting a program of all the pre-1900 films in its collection for a screening last June at the Museum of Modern Art in New York. The total running time of the program came to 11 hours.

—Patrick Loughney

Patrick Loughney is curator of film programs in the Motion Picture, Broadcasting and Recorded Sound Division.

David Francis (center) receives the Jean Mitry Award from Sergio Chiarotto, while cowinner Naum Kleiman observes. *Photo courtesy Le Giornate del Cinema Muto*

STARS AND
FOR
SONG.
C. HUFF.
MUSIC DEALER
BETHLEHEM, PA
By JOHN PHILIP SOUSA.
PUBLISHED BY
THE JOHN CHURCH COMPANY.
CINCINNATI. NEW YORK. CHICAGO.
LEIPSIC. LONDON.

One of the earliest maps registered under the 1790 Copyright Act is now held in the Geography and Map Division. *Photo by Jim Davis;* John Philip Sousa's "Stars and Stripes Forever" (previous page) was registered at the Copyright Office in 1897.

Intellectual Property:

LC's Copyright Office Looks Toward Its 125th Anniversary

by Alan L. Dessoff

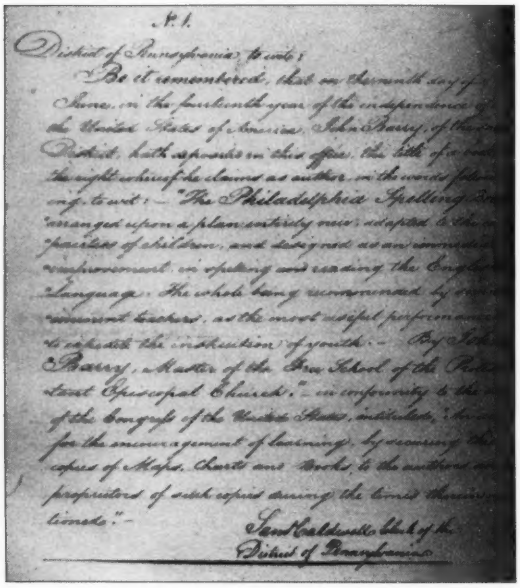
If history is a guide—and in the Copyright Office of the Library of Congress, it is—late in December 1999, somebody will show up at the office in the Madison Building and wait there, determined to secure the first copyright registration of 2000, the start of the new century.

One Sol Bloom, a Chicago music publisher who later became a U.S. representative from New York, thought he had obtained the first copyright registration of the 20th century for a song called "I Wish I Was in Dixie Land Tonight!" after he camped outside the office door, with the help of stand-ins, starting Dec. 28, 1899.

But a worldwide controversy developed over the date the century actually began. Some people insisted it was 1901, not 1900. Bloom took no chances. He obtained the first copyright of 1901, too, for a song called "At the Bottom of the Hill."

Bloom's two copyrights are among nearly 25 million on record in the United States from 1790 through fiscal year 1992, including an estimated 150,000 registered by Clerks of the District Courts before the copyright function became part of the Library in 1870.

As the office prepares to observe

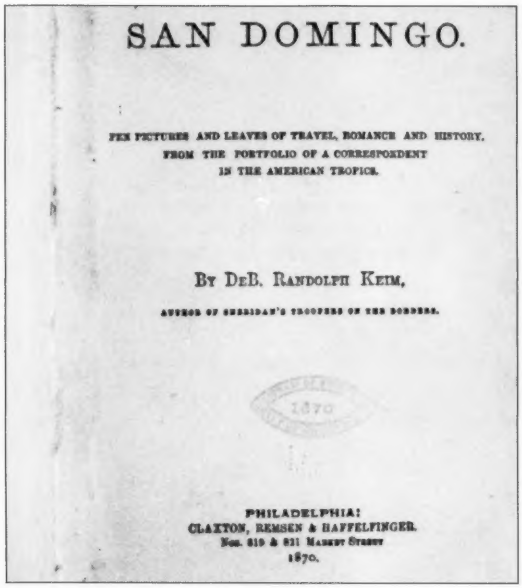


No. 1.

District of Pennsylvania, to wit:

Be it remembered, that on the ninth day of June, in the fourteenth year of the independence of the United States of America, John Barry, of the said District, hath deposited in this office the title of a book the right whereof he claims as author, in the words following, to wit:—"The Philadelphia Spelling Book, arranged upon a plan entirely new; adapted to the capacities of children, and designed as an immediate improvement in spelling and reading the English Language. The whole being recommended by experienced teachers, as the most useful performance to facilitate the instruction of youth.—By John Barry, Master of the Free School of the Protestant Episcopal Church."—in conformity to the act of the Congress of the United States, intituled, "An act for the encouragement of learning, by securing the copies of Maps, Charts and Books, to the authors and proprietors of such copies during the times therein mentioned."

Sam Caldwell Clerk of the District of Pennsylvania



SAN DOMINGO.

PEN PICTURES AND LEAVES OF TRAVEL, ROMANCE AND HISTORY.
FROM THE PORTFOLIO OF A CORRESPONDENT
IN THE AMERICAN TROPICS.

By DeB. Randolph Keim,

AUTHOR OF SHERIDAN'S TROOPERS ON THE BORDERS.

PHILADELPHIA:
CLAXTON, REMSEN & HAFFELFINGER.
Nos. 819 & 821 Market Street
1870.

Historic registrations: Copyright registration for *The Philadelphia Spelling Book*, 1790, the first registration filed; *San Domingo* was the first registration made at the Library, in 1870. *Photos copyright 1994 by Richard H. Burgess. Used by permission*

its 125th anniversary next year and looks ahead to the start of the new century, it also looks back at its rich representation of American history. Indeed, the archives maintained by the Copyright Office are an important register of the country's cultural and historical heritage. They record a large part of the literary, musical, artistic and scientific production of the United States and of many foreign countries as well:

☐ In 1876, Auguste Bartholdi registered his statue of "Liberty Enlightening the World" that he gave to the American people. It is believed to be the earliest public record of the Statue of Liberty that was unveiled in New York harbor in 1886.

☐ Rose O'Neill filed the first copyright application for her Kewpie Doll in 1910. The registration card is located in the Graphic Arts Index covering the period from 1898 to 1937.

☐ Walt Disney was a regular depositor with the Copyright Office. When the Library mounted a major exhibition in 1978 commemorating the 50th anniversary of the birth of Mickey Mouse, more than 100 rare model sheets (a collection of drawings of the character in various poses) depicting Disney characters created between 1932 and 1945 were discovered in storage.

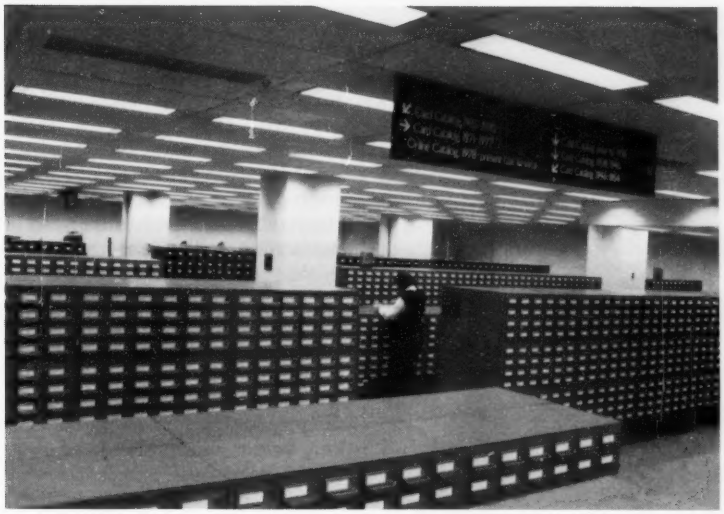
☐ The earliest printed copy of "Coke," the label for Coca-Cola, is in an 1887 copyright deposit that bears an original signature believed to be of the drink's inventor, John S. Pemberton.

☐ The Civil War song "Marching Through Georgia," was registered in 1865. The Rev. Martin Luther King Jr.'s "I Have a Dream" speech (1963) is registered in the Copyright Office. So are John F. Kennedy's book, "Profiles in Courage" (1956); the "Fibber, McGee & Molly" radio serial (1944); a commemorative stamp honoring poet Carl Sandburg (1978); the first episode of Rod Serling's "Twilight Zone" (1959); and Jim Henson's "Kermit the Frog," the first of the Muppets (1955).

The abundant trove of history notwithstanding, many Americans are unfamiliar with copyright, which means, literally, the right to copy. It comes from a principle of American law, written into the Constitution, that an author of a work may reap the fruits of his or her intellectual creativity for a limited period of time.

Thus copyright is a form of protection provided by federal law for "original works of authorship," including a wide range of written, graphic and other creations. The owner of a copyright has the exclusive right to reproduce, distribute, publicly perform or display his or her work.

Congress enacted the first federal copyright law in May 1790 and the first work—John Barry's "The Philadelphia Spelling Book"—was registered within two weeks. Originally, claims were recorded by Clerks of U.S. District Courts. Copyright functions were centralized in the Library of Congress in

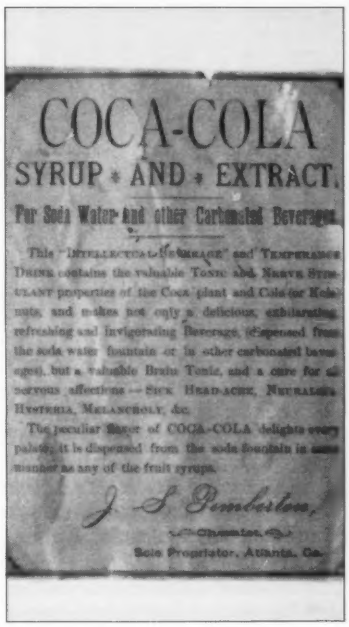


Miles of aisles: The search room of the U.S. Copyright Office in the Library's Madison Building

1870, and the Copyright Office became a separate department of the Library in 1897.

Although the purpose of the copyright system always has been to promote creativity in society, the mission of the Copyright Office has grown to include administering the copyright law; creating and maintaining a public record through registration of claims and recordation of documents; providing technical assistance to Congress and executive branch agencies; providing information services to the public; serving as a resource to the domestic and international copyright communities; and supporting the Library by obtaining and making available deposits for its collections.

Today, the Copyright Office is one of the Library's major service units, with more than 500 employees. In fiscal 1992, the office registered more than 605,000 claims to copyright, received more than 900,000 "deposits," or copies of works on which copyright was claimed, and collected for later distribution to copyright holders nearly $200 million in compulsory license funds.


COCA-COLA

SYRUP AND EXTRACT.

For Soda Water and other Carbonated Beverages.

Sole Proprietor, Atlanta, Ga.

The real thing: The earliest printed copy of the Coca-Cola label is in an 1887 copyright deposit that bears an original signature believed to be of the drink's inventor, John S. Pemberton.

The Library's collections have been enriched greatly over the years by acquisition of a substantial number of copyright deposits. The copyright law requires that copyright owners deposit with the Copyright Office two copies of the best published edition of a work. From these deposits, the Library selects the works it wishes to retain. The value of these materials exceeded $12.1 million in fiscal 1992.

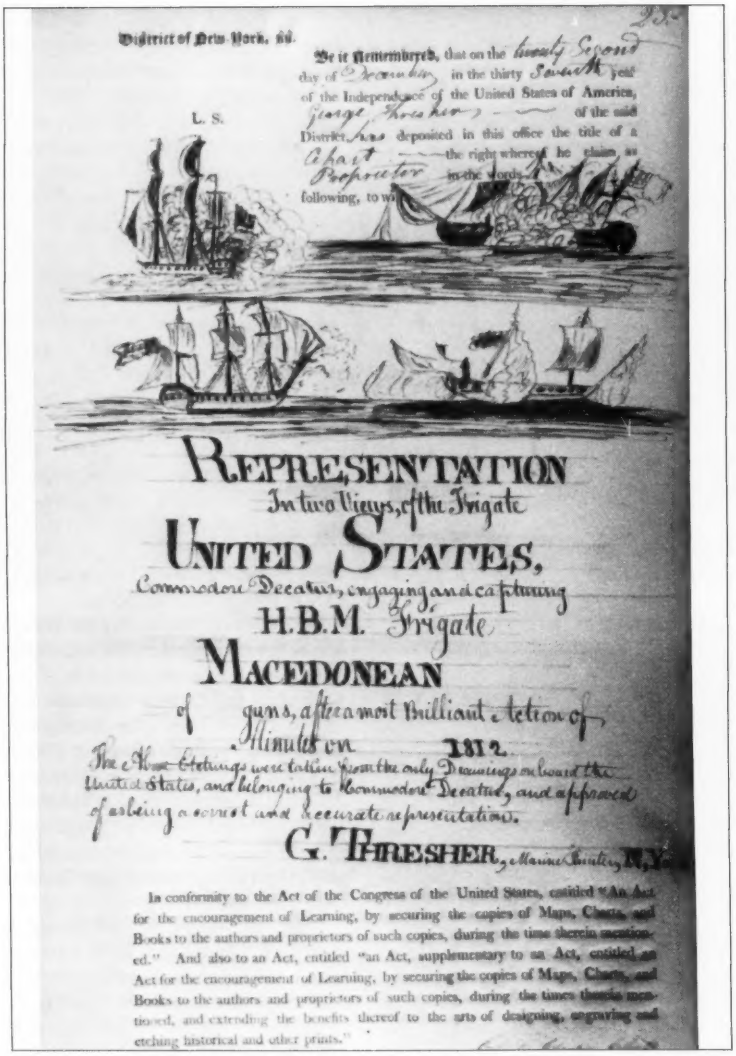
For historians and other researchers, the copyright card catalog housed in the Madison Building is the focal point of the Copyright Office. Containing nearly 41 million individual cards, the catalog and post-1977 automated files provide an index to copyright registrations in the United States from 1870 to the present. Copyright registrations from 1790 to 1870 also are available in the office, on microfilm.

The records truly reveal much about the nation. Mark Twain's *Innocents Abroad* was registered in 1869; Katharine Lee Bates's "America the Beautiful" in 1906; the Monopoly board game in 1933; Margaret Mitchell's *Gone With the Wind* in 1936; and Alfred Hitchcock's "Psycho" in 1960.

John Philip Sousa's "Stars and Stripes Forever" was registered in 1897; the first episode of the "I Love Lucy" series, in 1953.

When the Copyright Office celebrated its centennial in 1970, a reception in the Great Hall of the Jefferson Building, sponsored by the Copyright Society of the U.S.A., opened an exhibition marking the occasion. The famous copyright symbol, a "c" in a circle, served as the motif of the exhibit and the reception. As a Copyright Office newsletter of the time noted: "Prominently featured on the elaborate buffet table was a centerpiece of contrasting strawberries and melon balls in the design of the symbol. An even larger centerpiece of giant shrimp also used the design of the symbol."

No plans have been announced yet for a 125th anniversary celebration,



District of New York, ss.

Be it Remembered, that on the twenty Second day of December, in the thirty Seventh year of the Independence of the United States of America, George Thresher — of the said District has deposited in this office the title of a Chart — the right whereof he claims as Proprietor in the words following, to wit:

L. S.

REPRESENTATION
In two Views, of the Frigate
UNITED STATES,
Commodore Decatur, engaging and capturing
H.B.M. Frigate
MACEDONEAN
of guns, after a most Brilliant Action of
Minutes on 1812.

The Above Etchings were taken from the only Drawings on board the United States, and belonging to Commodore Decatur, and approved of as being a correct and accurate representation.

G. THRESHER, of Marine Society, N.Y.

In conformity to the Act of the Congress of the United States, entitled "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books to the authors and proprietors of such copies, during the time therein mentioned." And also to an Act, entitled "an Act, supplementary to an Act, entitled an Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints."

1813 Copyright entry for etchings of Commodore Stephen Decatur, for a battle in the War of 1812. The person who handled the registration copied Decatur's drawings onto the copyright registration form. *Photo by Richard H. Burgess*

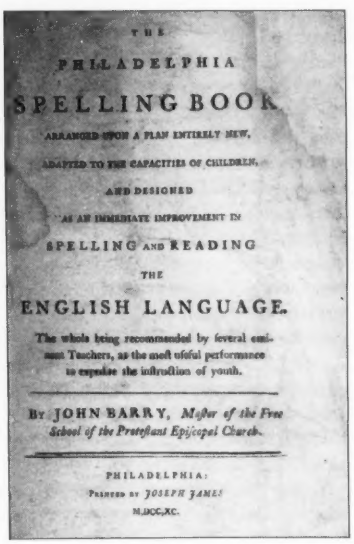
so nobody knows whether there again will be melon balls and shrimp. Whatever happens, however, a statement that Rep. Robert W. Kastenmeier made in the House on the occasion of the centennial most certainly will still apply: ". . . the hope that circumstances in time to come will permit the further development and modernization of our copyright laws in what must be our continuing effort to adapt our great constitutional principle to a changing world."

Meanwhile, the Copyright Office continues to mean different things to different people. In the 1970s, as office lore has it, some enterprising researchers learned that a book printed in 1884 and submitted for copyright gave "authentic statements" about treasure buried in Bedford County, Va. Legend had it that all copies of the book were destroyed by a warehouse fire prior to publication, so the researchers came to the Copyright Office, believing the copyright record might offer some valuable clues.

But only a title page had been submitted for deposit, with a letter of transmittal. The copyright records did provide the name of the Lynchburg printer, and thus a brief glimmer of hope.

It faded quickly, however, and the hidden treasure has never been found.

—Alan Dessoff is a Washington freelance writer.



THE
PHILADELPHIA
SPELLING BOOK,
ARRANGED UPON A PLAN ENTIRELY NEW,
ADAPTED TO THE CAPACITIES OF CHILDREN,
AND DESIGNED
AS AN IMMEDIATE IMPROVEMENT IN
SPELLING AND READING
THE
ENGLISH LANGUAGE.
The whole being recommended by several eminent Teachers, as the most useful performance to expedite the instruction of youth.
BY JOHN BARRY, *Master of the Free School of the Protestant Episcopal Church.*
PHILADELPHIA:
PRINTED BY JOSEPH JAMES
M,DCC,XC.

The first work copyrighted under the 1790 act was this *Philadelphia Spelling Book*, now housed in the Rare Book and Special Collections Division (its copyright registration appears on page 452). *Photo by Richard H. Burgess*

Among the Best:

Information Technology Services Gets Computerworld *Award*

The Library of Congress was selected as one of the four best places to work in government in the field of information systems by *Computerworld,* the newspaper of information systems since 1967. The Library shared fourth-place honors with the Commerce Department and the Environmental Protection Agency.

The Library also gained a place on *Computerworld's* list of the nation's 94 best places for information professionals to work in government, private industry or academia.

Selection criteria included challenging work environment, access to the latest technology, competitive salaries and employee benefits such as child care and telecommuting. LC was specifically cited for its "dedication to providing a challenging and rewarding work environment for IS [information systems] professionals and above-average investment in employee policies and training."

On Sept. 30 Katie Kress, regional manager of *Computerworld,* presented a commemorative plaque to Deputy Librarian Hiram Davis, Information Technology Services Director Herbert Becker and the ITS Management Team. Dr. Davis thanked the ITS Management Team for its hard work in the field of information technology. Mr. Becker commended the entire ITS staff for its contributions.

This is the second time in more than a year that the Library has been cited for excellence in information technology. In 1993 the Library was included among the *CIO*–100 in the area of customer services. *CIO,* a magazine for information executives, specifically commended the Library for making its on-line catalog available, nationally and internationally, over the Internet, and its plans to extend a user-friendly

(Cont. on p. 459)

Herbert Becker (left), director of Information Technology Services, and Hiram Davis, Deputy Librarian of Congress, proudly display the *Computerworld* award. *Photo by Yusef El-Amin*

Diane Kresh Named Director of Preservation

Diane Nester Kresh has been named director of preservation and national preservation program officer, effective Nov. 13, by Winston Tabb, associate librarian for Collections Services. Ms. Kresh will report directly to Mr. Tabb in her new position.

As director for preservation, Ms. Kresh will be responsible for Library-wide activities relating to preservation, conservation, restoration, protection and maintenance of the Library's collections.

Ms. Kresh has had extensive management experience at the Library of Congress, having moved successfully through a series of progressively responsible positions since becoming head of the Collections Improvement Section in 1984. Subsequent to that assignment she served as assistant chief of the Collections Management Division (CMD), acting chief of CMD and acting director for Public Service and

Diane Kresh. *Photo by James Glover*

Collections Management I. She was appointed preservation resources officer in 1992 and has served as acting director of preservation since February of this year.

"These assignments have given Diane Kresh an unusually broad exposure to the preservation and collections management problems and solutions involving the whole gamut of Library of Congress materials–from books to manuscripts to sound recordings," said Mr. Tabb.

As preservation resources officer and acting director of preservation, Ms. Kresh initiated an extensive preservation planning effort, involving numerous staff from the Library as well as many dozens of outside experts. She played a critical role in the development of the Library's comprehensive preservation emergency preparedness plan and has identified and implemented new ways of handling preservation problems.

Ms. Kresh represents the Library on the Association of Research Libraries Preservation Committee and the Commission on Preservation and Access's Preservation Managers' Council. She recently delivered a paper on preservation planning for the Iowa Conservation Conference and has been invited to address meetings of the American Institute of Conservators and National Institute for the Conservation of Cultural Property.

Ms. Kresh joined the Library of Congress staff in 1972 as a GS-2 reading room assistant. Before beginning her management career, she served several years as a copyright examiner and as a reference librarian in the General Reading Rooms Division. She was a member of the 1981–82 LC Intern Class and has received numerous outstanding ratings and several Superior Service, Meritorious Service and Special Achievement Awards. Ms. Kresh received her bachelor's degree and master of library science degree from Catholic University of America.

African-American Mosaic: Resource Guide Is Subject of Seminar

"The enthusiasm and knowledge of experts are an inspiration to me . . ." "Anything you can provide for teachers to use immediately is always beneficial."

"This was my first visit to the Library of Congress. . . . Thank you for this opportunity and for all of the materials."

Debra Newman Ham . . .

These are a few of the comments from the 30 junior and senior high school teachers and librarians who attended an all-day briefing at the Library on Oct. 28. The educators represented all school districts in the metropolitan Washington area, and the briefing focused on the Library's *The African-American Mosaic: A Library of Congress Resource Guide for the Study of Black History and Culture.*

Carolyn Brown, associate librarian for Cultural Affairs, welcomed the group. Debra Newman Ham, specialist in Afro-American history and culture in the Manuscript Division and the editor of the resource guide, coordinated the panel presentations. Also participating were: Peter Bartis, American Folklife Center; Ronald Grim, Geography and Map Division; Ardie S. Myers, Humanities and Social Sciences Division; Barbara Natanson, Prints and Photographs Division; David L. Parker and Brian Taves, Motion Picture, Broadcasting and Recorded Sound Division; and Rosemary Fry Plakas, Rare Book and Special Collections Division. The seminar was organized by Jackie Wintle, Office of Educational Programs.

In addition to the presentations, educators were given a tour of the Great Hall and Main Reading Room and were shown how to access electronically the Library exhibition "Selections from the African-American Mosaic." They also received copies of the resource guide, a notebook with reproducible copies of primary documents and other relevant information.

The seminar was made possible by support from Abraham and Julienne Krasnoff, members of the Library of Congress Madison Council, and by Globe Fearon Educational Publishers and Macmillan/McGraw-Hill School Publishing Company in cooperation with the Maryland Council for the Social Studies.

. . . and Carolyn Brown made presentations during the *African-American Mosaic* teachers seminar.

News from the Center for the Book:

LC's New Deal Arts Collections of the 1930s Featured

The unparalleled New Deal arts collections of the Library of Congress—manuscripts, music, prints, photographs, posters, recordings, folklife and theater materials, and first-person interviews—are being featured Dec. 9 during "Amassing American Stuff," a program sponsored by the Center for the Book in the Library of Congress.

Developed in cooperation with LC's Collections Services and the American Folklife Center, the program consists of panel discussions, individual presentations and displays from the Library's New Deal arts collections. The Library of Congress Professional Association also is assisting with the program.

Many of the participants of the arts projects of the 1930s are taking part in panel discussions and individual interviews that will be recorded for the Library's archives. They include Will Barnet, Perry Bruskin, Jack Delano, Abbott Ferris, Archie Green, Herbert Haufrecht, Jacob Kainen, Stetson Kennedy, Dan Lacy, Alan Lomax, Jerre Mangione, E.G. Marshall, Charles Peterson, Leonard Rapport, Sam Ross and Anthony Velonis.

Also taking part are Library of Congress specialists from the American Folklife Center and the Manuscript, Prints and Photographs, Music, Rare Book and Special Collections, and Motion Picture, Broadcasting and Recorded Sound divisions; prominent scholars of the New Deal era, including Lawrence W. Levine and Francis V. O'Connor; and representatives from other government agencies that hold New Deal arts collections.

WPA poster from LC's collections.

☐ **Center to Produce "The Sound of Writing" Radio Show.** Beginning in January the Center for the Book will become the sponsor and producer of "The Sound of Writing," a National Public Radio (NPR) series that since 1987 has been produced by the Syndicated Fiction Project. "We are delighted with this new opportunity to use radio to stimulate public interest in books, reading and good writing," said Center for the Book Director John Y. Cole. "The Florida Center for the Book will serve as a major partner in the project, and we hope that all 29 of our affiliated state centers eventually will become involved."

The 30-minute "Sound of Writing" programs, launched on NPR in 1987, are hosted by Alan Cheuse and broadcast on 90 NPR affiliates nationwide. Each program features a reading of two short stories. In its eight years, "The Sound of Writing" has established a reputation for presenting bright new talents alongside established masters of the genre, as well as providing kaleidescopic glimpes of contemporary American life.

The Syndicated Fiction Project, which has produced 156 programs since 1987, will cease operation at the end of 1994 (see following story). In 1991 the project started an anthology series based on the radio program. Two volumes have been published by Doubleday/Anchor Books, each edited by project director Caroline Marshall and Alan Cheuse. The first volume, *The Sound of Writing,* was published in 1991; the second, *Listening to Ourselves,* appeared in 1994 (both are available at the Library's Sales Shop and at boosktores nationwide).

☐ **Book Events Abroad.** Center for the Book Director John Cole represented the Library of Congress Oct. 5–8 at the Frankfurt Book Fair, taking part in programs about reading promotion worldwide and book development in Central and Eastern Europe. On Nov. 6–10, Dr. Cole participated in the 61st World Congress of P.E.N. International, held in Prague. On Nov. 9, he took part in a panel discussion on "Alternatives to State Support for Books and Literature" that was sponsored by PUBWATCH, one of the Center for the Book's reading promotion partners. The other speakers were PUBWATCH President Peter B.

Kaufman; Sheila Murphy of the Lila Wallace-Reader's Digest Foundation; Michael Morgan of Mobil Corp.; Jim Sitter of the Council of Literary Magazines & Presses; and Gigi Bradford, director of the Literature Program at the National Endowment for the Arts.

☐ **National Book Awards.** John Cole also represented the Library on Nov. 16 in New York City at the National Book Awards, sponsored by the National Book Foundation. A highlight was the presentation of the 1994 National Book Foundation Medal for Distinguished Contribution to American Letters to Gwendolyn Brooks, who served in 1985–86 as the Library of Congress's 27th consultant in poetry.

☐ **Lance Hidy Exhibition.** A promotion poster for the Center for the Book by graphic artist Lance Hidy occupied a central place in a retrospective exhibition of Hidy's work presented at Washington's Corcoran Gallery, Oct. 20–Nov. 14. Titled "Reading Aloud," the poster dramatically portrays one of the center's main interests.

☐ **Final Meeting of the Jefferson Commission.** John Cole represented Dr. Billington on Nov. 18 at the final meeting of the Thomas Jefferson Commemoration Commission, which was held at the Missouri Historical Society in St. Louis. The meeting was held in conjunction with a conference, "Jefferson and the Changing West: From Conquest to Conservation." At the meeting Dr. Cole distributed a new Center for the Book reading list, "Thomas Jefferson: A List of Books for Young Readers." Single copies are available upon request from the center.

☐ **Center Publications Praised.** The Center for the Book's publishing program, which since 1978 has included more than 30 books and 50 pamphlets, was given a boost in the March 1994 issue of the *Papers of the Bibliographical Society of America.* In a review of the center's 1992 publication, *American Culture in the Marketplace: R.R. Donnelley's Four American Books Campaign, 1926–1930,* James L.W. West III of Penn State University notes that the center's publications "have done much to awaken scholarly interest in the field of book history and to bring the practitioners of various subdisciplines together in productive ways." A list of the center's publications since 1978 may be obtained by writing the center.

Fictional Syndicate:
Writers Read Award-Winning Stories

About 100 people—in attire ranging from dapper to motley—attended the final gala reading of the Syndicated Fiction Project Nov. 18 in the Mumford Room.

They were there to listen to the stories of three writers whose short stories rose to the top of the heap of 2,300 submissions last January to the 1993 Best Syndicated Fiction Awards. The reading was cosponsored by the Library's Gertrude Clark Whittall Poetry and Literature Fund and the Syndicated Fiction Project.

The first reader was Faye Moskowitz, director of the creative writing program at George Washington University. Ms. Moskowitz is editor of *Her Face in the Mirror: Jewish Women on Mothers and Daughters,* to be published by Beacon Press this year.

Ms. Moskowitz read her story, "And Go Seek," about a young girl who loses her innocence during the 1940s. The story is punctuated with the refrain "I kept my eyes open. I knew secrets."

What Peggy O'Neill sees is her mother becoming taut enough to "snap." "I felt as if I finally understood what my mother meant when she spoke about 'walking on eggshells.' No matter how lightly I tried to walk that summer, it seemed as if I were crushing something," Ms. Moskowitz said.

She sees her father paying too much attention to his secretary. "I knew Gerry sprinkled Evening in Paris on a lacy handkerchief that she tucked into her bra. My father leaned over Gerry's shoulder and looked into the ledger."

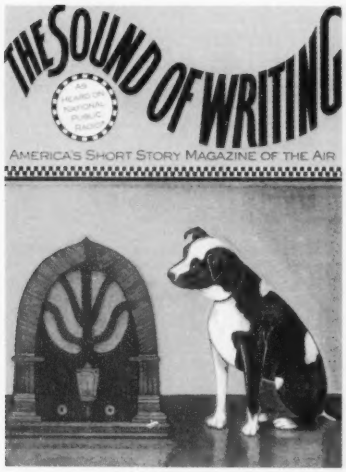
And she sees (and feels) a stockboy paying too much attention to her at the family business. After he helps her, rather too closely, up a ladder and into a loft where three women are sorting rags, he "put his index finger under his nose forming a cross with his lips" read Ms. Moskowitz, putting her finger to her lips.

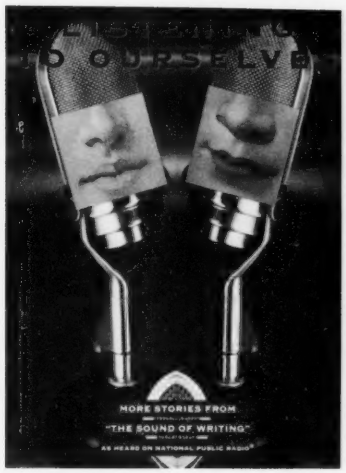
In the end, Peggy O'Neill is left at the top of the ladder she was scared to climb in the first place with no idea how to get down.

The next reader was Max Apple, whose book *Roommates: My Grandfather's Story* (Warner Books, 1994) is being made into a movie. Mr. Apple, a former Guggenheim Fellow and a professor at Rice University since 1972, read "Proton Decay," a modern-day story of how a middle-aged pharmacy owner falls in love with a particle physicist he sees on "Donahue," writes to her and arranges a meeting.

That, taken with humorous explanations of his upbringing by heavy-handed women, "makes for a marvelous commentary on both women and love," according to a synopsis by the Syndicated Fiction Project. To wit: "Thursdays at 1, Feldman drove his grandmother to the beauty shop. At 2, she emerged, her blue-gray hair exactly as it had been the hour before."

The third reader was Richard Bausch, author of *Rare and Endangered*





These collections of stories from "The Sound of Writing" are available at the Library's Sales Shop and at bookstores nationwide.

Species: A Novella and Eight Short Stories (Houghton Mifflin/Seymour Lawrence, 1994). Mr. Bausch, a recipient of the Lila Wallace-Reader's Digest Writers' Award, has been a member of the creative writing faculty at George Mason University in Fairfax, Va., since 1970.

He read "The Knoll," the story of two men, one old, one young, in some unnamed nefarious national agency. They are assigned to assassinate President John F. Kennedy. A scene-of-the-crime story told in minute detail, it builds to a painful crescendo as the two men hold a tense, terse exchange that recalls Samuel Beckett's style in *Waiting for Godot*.

As Mr. Bausch read, his voice rose in intonation at the end of some sentences, then trailed off into almost a monotone.

The program will cease in its present form on Dec. 31 because the National Endowment for the Arts discontinued funding after 12 years.

The success of the concept—getting newspapers to publish short fiction as they did earlier this century—resulted in 475 stories being published by 28 newspapers.

With sponsorship and production by the Library's Center for the Book, the half-hour storytelling segments on more than 100 National Public Radio stations nationwide will continue. "The Sound of Writing" began in 1987 with host Alan Cheuse, a book reviewer for NPR's "All Things Considered." Since its inception, the radio show has broadcast 375 stories.

Providing a pool of stories for selection for the radio show and the gala readings was an annual contest in which about 30 stories were selected from about 3,000 submissions. The contest was designed to extract the best contemporary short fiction from known and new writers throughout the country for wide dissemination. The contest was known as the PEN Syndicated Fiction Project.

"'The Sound of Writing' established a reputation for presenting bright new talents alongside established masters of the short story genre, as well as providing kaleidoscopic glimpses of contemporary American Life," said Caroline Marshall, project director.

Beginning in 1995, writers will be invited to submit stories for the radio show.

"A wide variety of sources will be approached to ensure that the program continues to reflect the rich diversity that characterizes contemporary American life and America's storytellers, and we will make a particular effort to seek out emerging writers, as we have in the past," she said. —*Yvonne French*

ITS Award *(Cont. from p. 455)*
graphical interface (touch screens or mouse-driven) to remote locations. It also praised the digital imaging system that provides document delivery to Congress and supplants the old microfiche-based system, reducing turnaround time on requested material from two weeks to one day. —*Audrey Fischer*

Audrey Fischer is a writer-editor in Information Technology Services.

LC Expert to Participate In Smithsonian Seminar On Rare Books

James Gilreath, a specialist in the Library's Rare Book and Special Collections Division, is among those scheduled to speak during the seminar "An Introduction to Rare Books," Feb. 27–March 4, 1995, in Washington.

Participants will enjoy private tours of the collections of the Library of Congress, Smithsonian Libraries and Folger Shakespeare Library, storehouses of priceless examples of the bookmaker's art. The program is presented by the Smithsonian Institution.

The program also includes a trip to Charlottesville, Va., to visit antiquarian book shops and Thomas Jefferson's home, Monticello. Topics include discussions of fakes and forgeries, "the business of books" and book conservation.

The seminar concludes with a dinner. The seminar fee is $835; seminar fee with accommodations is $1,130; single room supplement is $295. For more information, call (202) 357–4700.

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